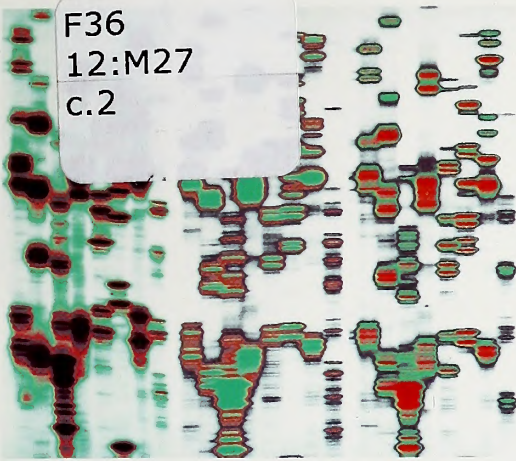
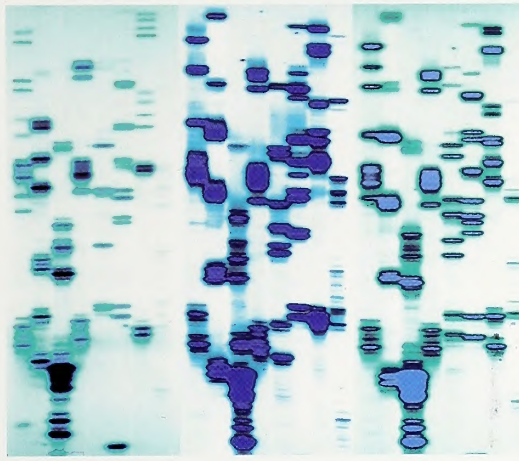


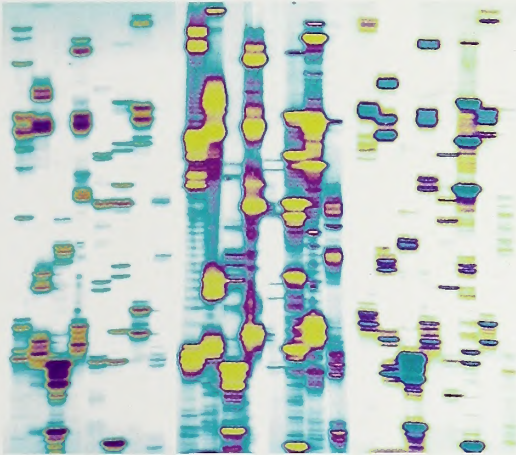
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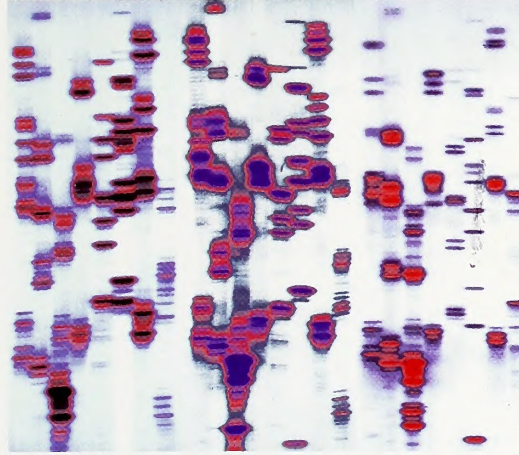
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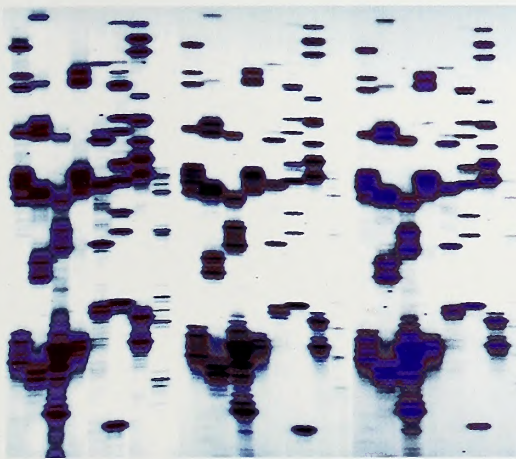
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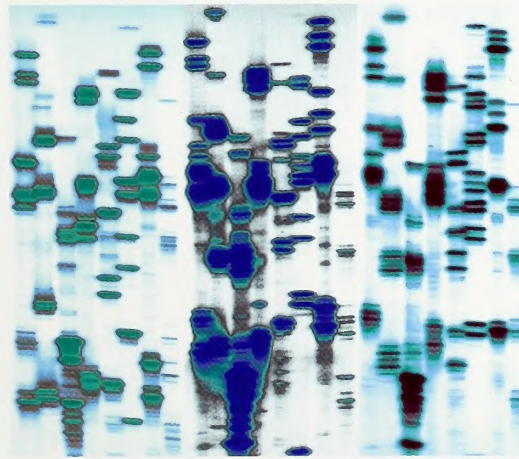
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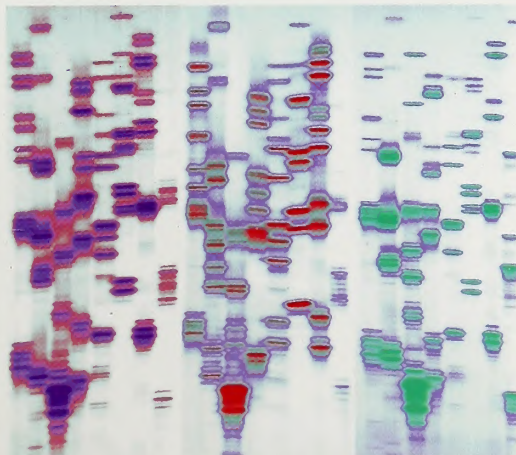
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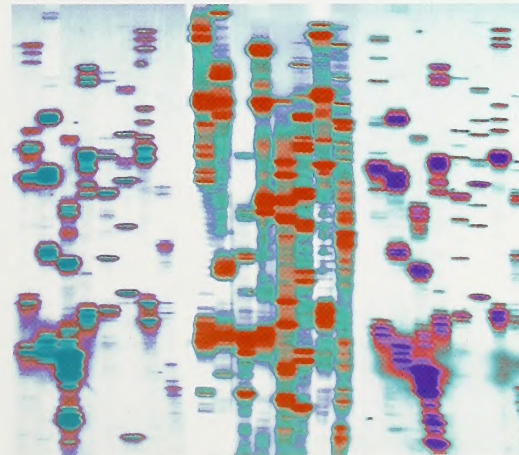
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Suzanne, Fermin, and Mel



Luis, Chetas, and Pedro



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Inigo Mangano-Ovalle: The Garden of Delights

ERRATA

The publisher wishes to apologize for an error which appears on pages 3 and 37 of this catalog. The Peter Norton Family Foundation is erroneously credited for loaning artwork to the exhibition *Iñigo Manglano-Ovalle: The Garden of Delights*. The correct credit for the work, *Self-Portrait Contemplating the Colors of My Chakras*, is: **Collection of Eileen and Peter Norton, Santa Monica.**

Southeastern Center for Contemporary Art

July 18 - September 30, 1998

Organized by Ron Platt, Curator

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of the artist.

Iñigo Manglano-Ovalle's residency and subsequent exhibition with SECCA, *The Garden of Delights*, has required the involvement of a broad spectrum of individuals and institutions. In North Carolina, I want to thank Mel White, Fermin Bocanegra, Keyes Williamson, Suzanne Hart, Sharon Olsen, Daragh Murnane, and Bryant Kendrick for their participation. The early support of Hart, director of the Laboratory in the Department of Pediatrics Section on Medical Genetics at the Bowman Gray School of Medicine, Wake Forest University, was crucial to the project, as was her ongoing hard work, expertise, and enthusiasm. Elsewhere, Joe Wolin, Ilona Katzew, Victor Zamudio Taylor, Pedro Alonzo, Rina Carvajal, and Lu Campbell have provided key advice and assistance. Greatly appreciated are the contributions of Kirsten Biller and Christopher Grimes at Christopher Grimes Gallery, and Josie Browne and Max Protetch at Max Protetch Gallery. Max Protetch has been a keen and unwavering ally throughout. The exhibition would not have been possible without the gracious cooperation of Susan and Lewis Manilow, Elayne and Marvin Mordes, the Peter Norton Family Foundation, and Brondesbury Holdings Ltd, all of whom lent works to the exhibition. SECCA and the artist are indebted to the project's funders for their vital support. *The Garden of Delights* could not have been realized without awards from the Rockefeller Foundation, the Peter Norton Family Foundation, the Elizabeth Firestone Graham Foundation, the North Carolina Arts Council, and the National Endowment for the Arts. For the catalogue, I thank Jackson Smith for his striking photographic images of the exhibition; Sheila Schwartz for her customary editorial wizardry; Glenn Suokko for his elegant and intelligent design; and Maureen Sherlock for her thoughtful and deeply felt essay. The SECCA staff has enthusiastically supported this project from its inception, and I am happy to acknowledge the contributions of Angelia Debnam, Terri Dowell-Dennis, Louella Gunter, Jeff Fleming, Susan Talbott, interns Jennifer Doyle and Samantha Voncannon, and, in particular, Douglas Bohr and Mark Linga. Bohr led the preparation for and installation of Manglano-Ovalle's exhibition with assurance and efficiency. Linga developed the project's collaborative educational programs with SECCA's community partners, and translated the artist's complex interdisciplinary ideas through clear and concise interpretive materials for our audience. His involvement has been invaluable. The artist himself has been the greatest ally in this team effort, a remarkable partner and guide throughout the project's two-year gestation.

RP

The eighth project in the Artist and the Community series, Iñigo Manglano-Ovalle's *The Garden of Delights* continues SECCA's mission to connect artists with the larger society on a local, national, or global level. Manglano-Ovalle's project comes at a time when the SECCA staff has been deeply involved in evaluating the program. With funding from the Mary Reynolds Babcock Foundation, an internal evaluation has been completed, and we have begun working with a professional evaluator to judge the social and artistic impact of Artist and the Community. This process is reflected in the evolution of Manglano-Ovalle's project from initial proposal to final idea. At the same time, *The Garden of Delights* also reflects the artist's careful appraisal of his institutional collaborations, particularly the presentation and interpretation of programs aimed at underserved communities.

As a result of this reflective process, SECCA inaugurated a new system for inviting guest artists and for developing the initial proposals. Although Artist and the Community was conceived as a residency program that enabled the artist to form meaningful relationships with community partners, previous artists were invited to participate in the series before visiting Winston-Salem. Under the new system, Manglano-Ovalle agreed to an exploratory visit in October 1996. We were particularly interested in connecting with the burgeoning Latino population, and the artist met with community and religious leaders who served this somewhat transient group. The resulting proposal addressed the history and conditions of Latino migrant farm workers in the rural areas surrounding Winston-Salem. But in subsequent visits to these areas, it became clear that many of the itinerant workers had either left or settled in the region, so that the initial project would be addressing an outmoded reality. Yet the broader issues of individual identity that underpinned this project still engaged the artist. Ultimately, we all welcomed the opportunity to take a more global approach—one that investigates the power of new genetic technologies

and their impact on notions of race and ethnicity. The project now relates to an expanded group of community partners and focuses on a collaboration with geneticists at the Wake Forest University School of Medicine—the city's largest employer and a major force in the community.

In conceiving the final version of his project, Manglano-Ovalle reversed the previous Artist and the Community model of using local issues to illuminate global concerns. Connecting the timely subjects of genetic engineering and ethics to the issues surrounding racial and ethnic identity, he used local resources to address both local issues and the world beyond Winston-Salem. As community-based arts programming evolves and changes, SECCA recognizes the necessity for flexibility in approaching the goals and methods of the Artist and the Community program.

Susan Lubowsky Talbott
Executive Director

Artist and the Community addresses the role of artists in society. Developed in 1994 as a series of three-week to three-month residencies resulting in the creation of new work, the program has asked participating artists to focus on issues critical to Winston-Salem, a city of 165,000. Iñigo Manglano-Ovalle's *The Garden of Delights* introduces a new approach to community programming—one that utilizes local resources to approach global issues.

As a participant in the "culture wars," SECCA is concerned with creating programs aimed at reestablishing the bonds among artists, the community, and cultural institutions in order to mediate conflicts on a local level. Working with other community-based institutions, Artist and the Community forges a link between artists and a diverse range of community members. The results promote thoughtful discourse on topical issues while introducing challenging new art forms to the community. Emphasis is on collaboration and understanding rather than on the "in-your-face" stance that previously characterized much public and political art.

In developing Artist and the Community projects, SECCA's staff focuses on identifying critical issues (both local and global), on researching significant artists with a strong record of community involvement, and on locating community groups representing culture, education, social service, the sciences, or industry to serve as potential project partners.

The Garden of Delights follows seven previous Artist and the Community projects: Donald Lipski's *Oral History* used tobacco products to comment on one of North Carolina's major industries; Tim Rollins and K.O.S. (Kids of Survival) worked with students from the county's Drop Out Prevention Program to create *The Red Badge of Courage*—Winston-Salem, a large-scale painting

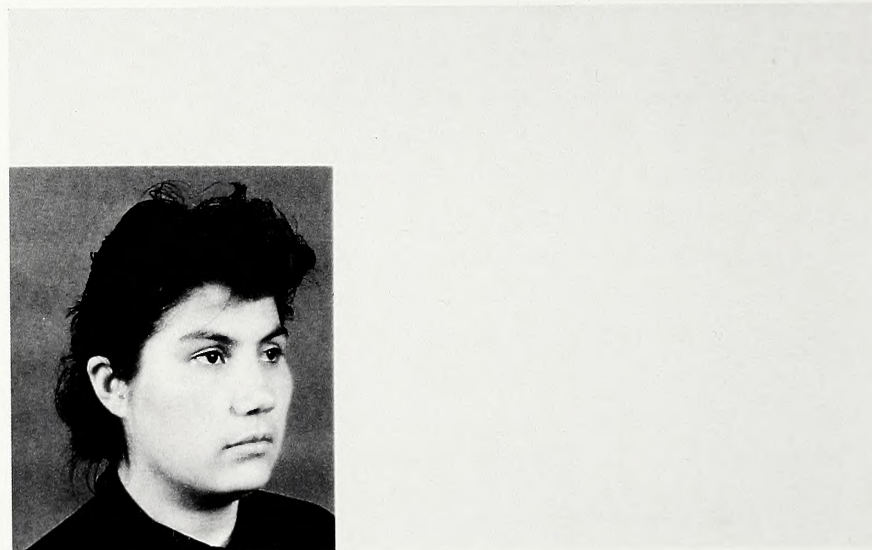
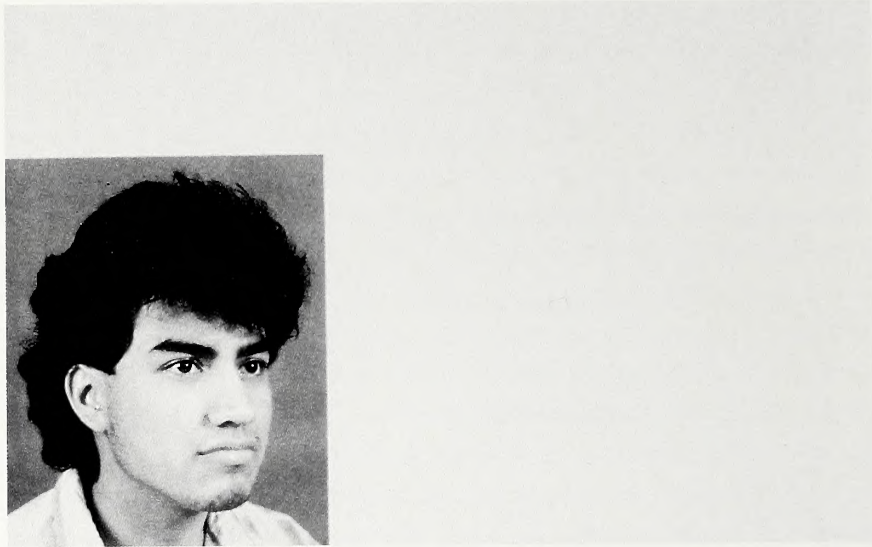
based on Stephen Crane's novel about the Civil War; Fred Wilson's *Insight, In Site, In Sight, Incite: Memory* investigated the history of slavery in the Moravian community that founded Winston-Salem through a multimedia installation in an abandoned nineteenth-century Negro church; Willie Birch worked with elementary school students to produce a mural on the facade of their school and placards for the city's buses on the theme of racial tolerance; in *Fragment: Self Histories*, Hope Sandrow invited local college students to explore their life experiences by creating boxes whose contents represented seminal moments in their lives; Eleanor Antin collaborated with students from the North Carolina School of the Arts to produce *Music Lessons*, a film that reflects the students' dreams, aspirations, and traumas; and Maya Lin is currently creating an enduring city landmark—a landscape work within an unadorned urban park.

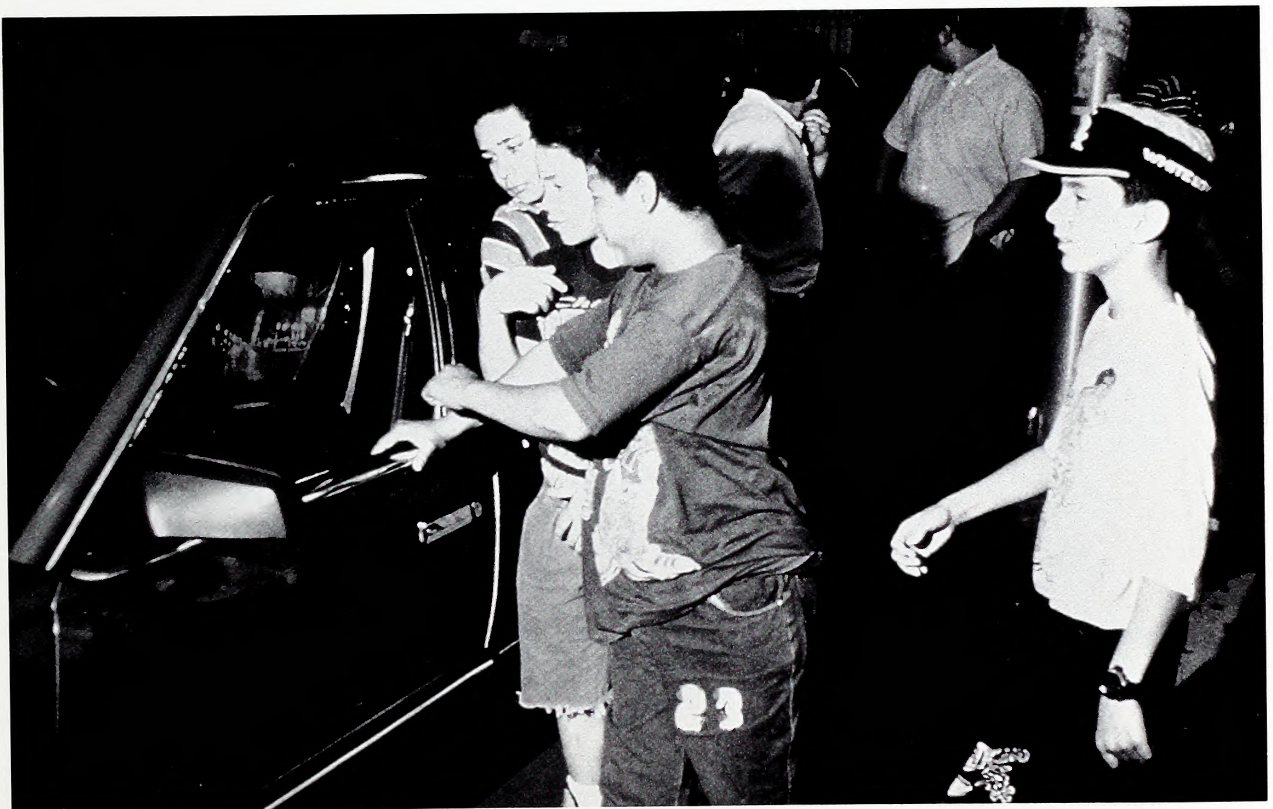


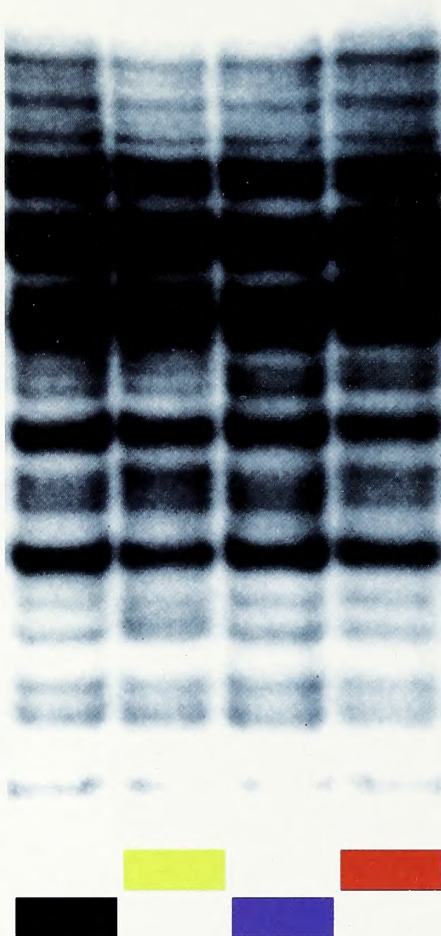
The Garden of Delights, Iñigo Manglano-Ovalle's newly commissioned project for SECCA, explores recent developments in the genetic sciences and their potential effects on the universal representation and portrayal of individual identity. Comprised of forty-eight life-size photographic prints of DNA information, the work creates an immense, vibrantly colored field of abstraction. This pleasurable efflorescence, however, belies a knotty root system, one where aesthetic, ethical, social, and personal issues intertwine in uneasy alliance: empirical scientific information is analyzed for purely aesthetic purposes; abstraction is employed as a means of individual representation; and a historic model of hierarchical racial taxonomy is used to suggest more expansive models for individual and communal identities. Manglano-Ovalle's strategy of complication, as he calls it, is not intended to repudiate the models he disrupts, but rather to draw comparisons instead of divisions and to breathe new life into extant models—whether aesthetic, institutional, or cultural—that retain a historical and cultural validity.

Born in Madrid, Spain, in 1961, Manglano-Ovalle grew up in Madrid, Bogotá, Colombia, and Chicago, where he currently resides. Over the past decade, he has created a diverse body of work, both public and studio, which addresses representation and identity, social and geographic boundaries, and often the abuses of power. He ponders big questions: Is it possible to reconcile profound human and profound aesthetic concerns? To simultaneously critique and expand the potential of past modernist art strategies? Such weighty objectives are reflected through Manglano-Ovalle's transcultural upbringing and identity, and are condensed into an aesthetic presentation which most often adopts the spare, reductive forms of Minimalist painting and sculpture. The physical work exists within an overall conceptual framework.

Artistic practice often evolves in reaction to past trends. As promoted by some critics and art historians, modernist art movements of the recent past were so focused on art's formal elements that they had scant relevance to the larger culture. Manglano-Ovalle demonstrates with *The Garden of Delights* how these earlier models are capable of carrying not only universal formal conventions but social and personal specificity as well. The project presents a spectrum of individuality, a garden where difference exists but cannot be determined. The artist promotes the notion of a common lineage by visualizing our







the patron, his wife, his barber, and the artist.

the story goes that a patron of considerable repute was to celebrate a birthday. for this occasion his spouse asked artists to create individual works, and unbeknownst to her husband these would be presented to him on this anniversary.

an artist felt compelled to create a faithful likeness of the patron, but was unable to devise a method by which to have his subject sit for a portrait without betraying the nature of the affair.

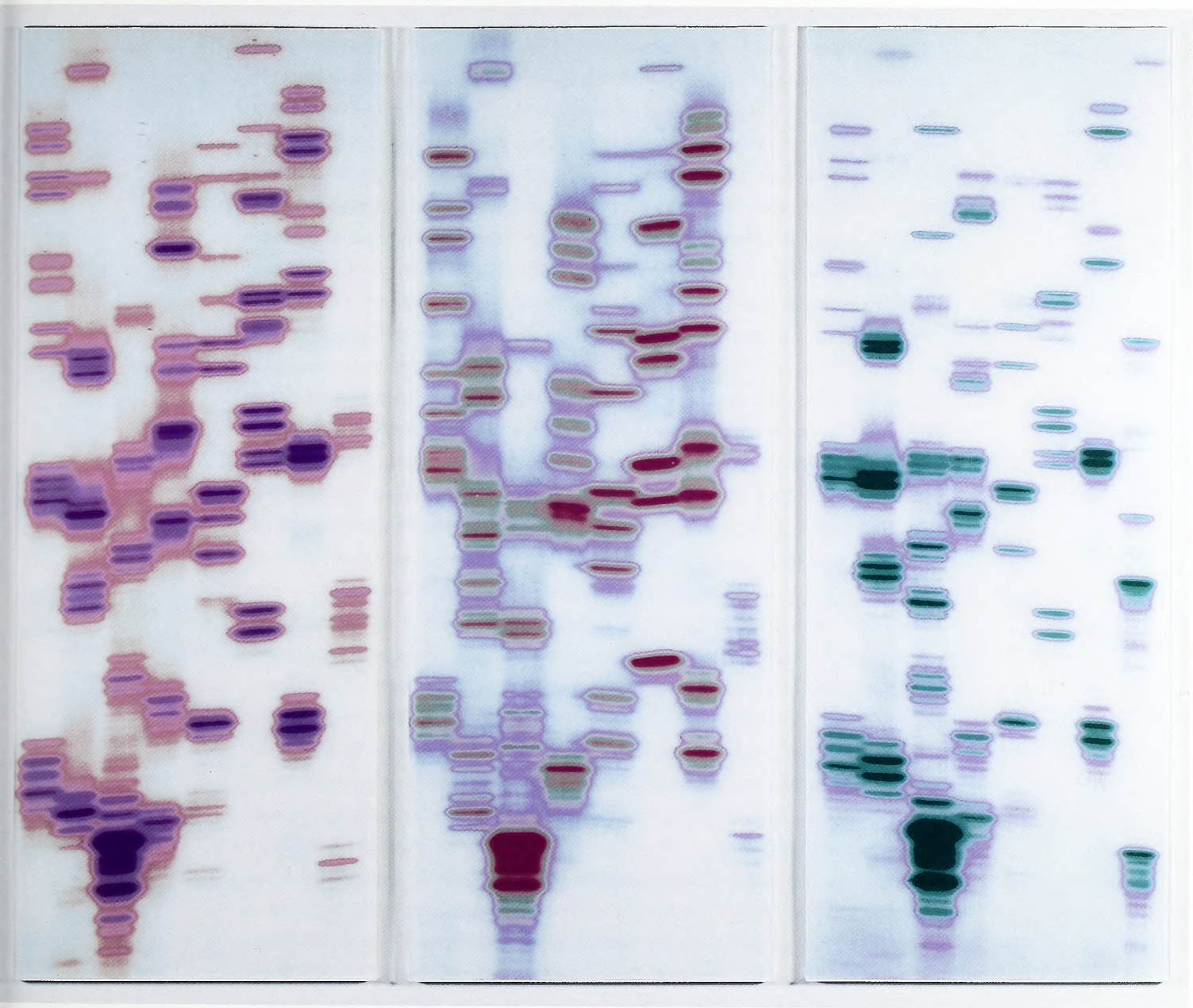
instead he concocted a means to fulfill his desire to capture the patron's true likeness. together with the patroness he conspired to obtain a morsel of the patron's semblance. a single hair would be plucked from his scalp without revealing the true motive of their conspiracy.

as it happened the patron was on his way to undergo the regular, if uneventful, maintenance of his locks. ignorant that the collusion between his wife and the artist now included his barber, he proceeded to sit for the clandestine portrait. the barber distracted the patron with some pretext or other to justify snatching the desired specimen, which he executed with an abrupt yank to his customer's scalp.

that single hair and its extricated follicle was delivered to the spouse and then conveyed to the artist's possession. from there it was sent by carrier to a laboratory dedicated to receiving such samples, and from them, produce likenesses of unassailable accuracy.

a group of technicians took the morsel of follicle harvested from the patron and drew out its as yet undisturbed DNA. yet another group of technicians then cut the distilled strands of the patron's double-helix, not with the tools of a barber, but with sharp enzymes extracted from bacteria living in the mouths of hot springs and geysers. the minuscule fragments were placed on a sheet of gel, and exposed to an electric field which caused them to move and align themselves across the translucent surface. these bands, now an infinitesimal measure of the patron's genetic semblance, were then transferred to a membrane of nylon, like the transfer of ink onto blotting paper. miscellaneous shreds of genetic material were made radioactive and added to the blots nestling themselves unto those fragments of the patron's disassembled DNA they found most comfortably fitting. the membrane with its array of blemishes was then placed on a film sensitive to unknown rays named X. exposed to the aggression of the invisible beams, a ghost image appeared looking like the identifying stripes on groceries.

the resultant apparition was scanned into the artist's computer where he proceeded, much like a barber would, to trim, tidy and embellish the patron's likeness, and thus deliver to the wife, and hence her husband, an image of the patron's invisible representation made perceptible by the arts of science and surreptitious machination.



nearly imperceptible interior differentiation.

The institutional artworld, like the art of the recent past, detached itself from the larger social and political landscape. Over the past two decades, this position has been challenged by many artists, writers, and arts professionals, and by politicians and religious leaders who consider contemporary art degenerative and elitist. Cultural institutions responded by stepping up or introducing outreach programs to “underserved” or “multicultural” populations. These programs aligned with political and social programs, yet, in Manglano-Ovalle’s view, maintained a position of power which allowed them to designate “the other” by color, while remaining pigmentless themselves.

Manglano-Ovalle has a history of collaborating with groups that do not fit prescribed notions of “community.” Nor does he see himself fitting the mold of the community-based artist. Even when operating within a community or through an outreach program, he focuses on institutional and social definitions of community. Through his various community-based projects, he has considered a variety of issues, such as: Whose voices are represented within the artworld and whose are not? Can an artist work with/in a museum and still maintain a clear and unfettered voice? How does an artist create work beyond the museum walls and maintain visibility within the institutionalized artworld?

In 1990, Manglano-Ovalle created *Assigned Identities* in conjunction with Emerson House Community Center’s Adult Education Program, Chicago, a workshop and subsequent exhibition which complemented the Community Center’s efforts to assist individuals in their application for amnesty from the U.S. Immigration and Naturalization Service. In the project, photographic likenesses of project participants mimicked the specific guidelines and layout for the INS green card. Manglano-Ovalle isolated both the procedural and aesthetic methods employed by the INS in its collection of data, while project participants gained insight about navigating the bureaucratic maze of residency status application.

Under the auspices of Sculpture Chicago’s 1993 Culture in Action program, Manglano-Ovalle undertook a project focused on his own Westtown Chicago neighborhood. *Tele-Vecindario* developed out of the concerns of Westtown’s predominantly Latino youth, who felt estranged both from within and from outside their isolated community. The artist saw these circumstances as an opportunity to address a host of issues which had currency on both local and

global levels: How can a mechanism for dialogue be established and maintained? Can all of these voices be heard? How can the work be valuable to the neighborhood and still operate as an artwork for the larger population? Over a period of eighteen months, Manglano-Ovalle worked with a group of young neighborhood adults, who learned to operate cameras, conduct interviews with a broad spectrum of neighbors, and create videotapes on a range of issues selected by the participating youth. Calling themselves Street-Level Video, the group produced a number of videos. *Tele-Vecindario* culminated in an outdoor public video installation in Westtown, where S-LV's videos played on monitors in parked cars, in alleys, and on front stoops. *Tele-Vecindario* reversed the museum experience by bringing art to a community for whom art viewing was beyond common experience. The success of the project is evident in Westtown, for S-LV still operates as Street-Level Youth Media, a self-sufficient not-for-profit organization that produces video and internet programs.

Such strategies for empowering people with new information, skills, and knowledge recur in Manglano-Ovalle's artistic practice. In more recent projects, he has collaborated with small groups that have special technical expertise, from geneticists, fertility doctors and clinicians, to low rider car club members. Beyond the larger issues engaged by any particular project, the artist envisions these endeavors as opportunities for participants to expand their experience by negotiating each other's languages. This in turn broadens the discourse for the project's audience. Manglano-Ovalle's participation with these diverse groups makes the projects cross-disciplinary exercises that propel his ideas into specific "communities" beyond the museum setting. They also impact the locales specific to each project and connect local issues to larger social, cultural, and geographic frameworks.

SECCA's hometown of Winston-Salem, North Carolina, is both the site of production and presentation for *The Garden of Delights*. The project comprises a series of forty-eight unique photographic images, each 60 x 23 inches, created from DNA "fingerprints" taken from individuals both locally and worldwide. The forty-eight portraits are grouped into tightly hung triptychs, which flow as a single work around three gallery walls. Sixteen individuals were selected by the artist to participate in the project; they in turn were asked to select two additional people with whom they would make a triptych. Participants were also instructed to select a primary color for their portrait. CytoSoft™

brushes were distributed to the forty-eight participants, enabling them to take their own DNA samples and mail them to the Wake Forest University School of Medicine Genetics Laboratory in Winston-Salem. There, laboratory technicians processed the individual DNA samples according to analytical procedures developed specifically for the project by laboratory director Dr. Suzanne Hart after meetings and discussions with the artist. Manglano-Ovalle likened his collaboration with Hart and her technicians to working with a master printmaker at a print workshop, especially because the medical school team made certain technical (and ethical) decisions which imprinted on the project's ultimate aesthetic form. Computer files carried the sample "images" from the genetics laboratory to the final, digital photographic output—sixteen adjoining triptychs of Cibachrome prints.

Modernity has always affected the representation of individuals. Just as the first daguerreotypes offered a new way of looking at the world and produced images of things people had never seen, new genetics technologies allow access to the invisible code beneath our skin. Digital photography is the perfect medium for carrying the portraits because the technique mimics notions of cloning, or infinite and perfect reproduction. As such, the portraits in *The Garden of Delights* present a timely opportunity to consider the changing nature of representation, both aesthetically and socially.

The human scale of the individual photographs visually references their absent sources. A trio of first names is listed below each triptych, further individualizing the works. But the arrangement of visual information is determined by the individual's distinct genetic makeup. Autoradiographs take the form of X-ray film in which DNA reveals itself as columns of dark blots, a visual pattern familiar to us from forensic reports on sexual assault and paternity. Commonly called "DNA fingerprints," autoradiographs are as unique as real fingerprints, an irrefutable code of identification which lies invisibly beneath our skin.

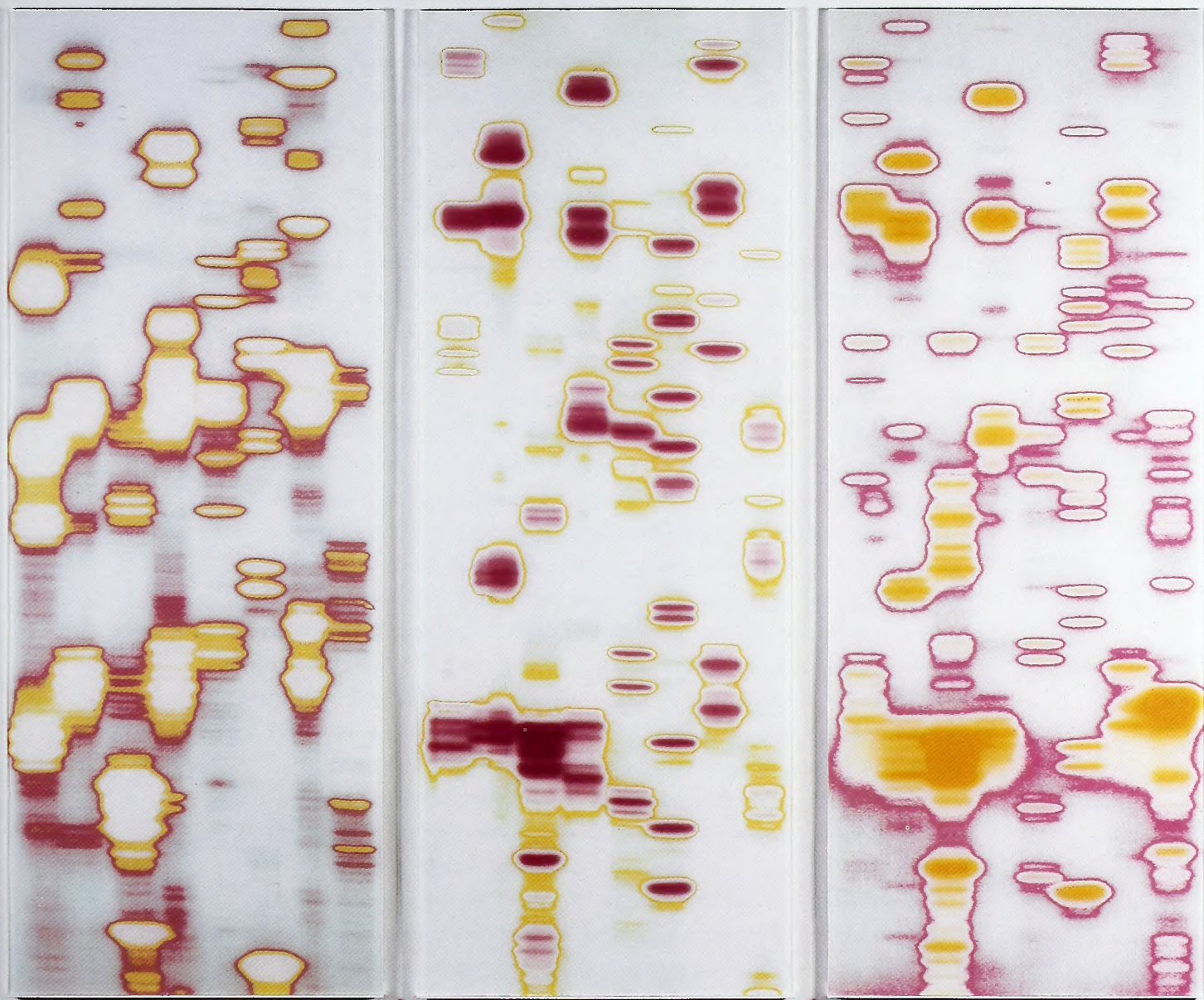
Manglano-Ovalle has been working with DNA information over the past several years, creating visually similar works which nonetheless address a broad spectrum of issues. The triptych *Rose*, 1995, an important antecedent to *The Garden of Delights*, pictures the genetic code of a flower bred and grown by the artist and his wife in their backyard garden. Genetic manipulation, or selective breeding, of flora and fauna has been practiced for centuries. Within our

culture, the rose ranks as the ultimate hybrid of our cultural desire to produce perfection. Symbolic of beauty and purity, in actuality it is a monstrous hybrid far removed from nature. For *Untitled Clandestine Portrait (The Patron, His Wife, His Barber, and the Artist)*, 1997, Manglano-Ovalle was asked by a woman to produce a portrait of her husband, which she would present to him on his upcoming birthday. Exploiting forensic science procedures, Manglano-Ovalle enlisted the woman in a plot to gather her husband's DNA for a "portrait." At the wife's behest, the man's barber plucked hairs (with their DNA-holding follicles) from his head during a routine haircut. This sample was passed on to Manglano-Ovalle, who followed the same basic procedures as those which produced *The Garden of Delights* portraits. On his birthday, a color photograph of his DNA was presented to the patron by his wife, along with the artist's DNA-era fable detailing the collaborator's surreptitious exploits. *Clandestine Portrait* elicits our delight as well as our paranoia, for we recognize that the plotting and illegally obtained DNA sample which enabled a birthday surprise for the powerful patron could just as easily have netted evidence against him in a paternity suit. In these and a handful of other earlier works, Manglano-Ovalle's visualization of DNA brings to the forefront issues with which society is just beginning to grapple.

The Garden of Delights turns on two important art historical touchstones. The first, Color Field painting, is referenced visually. The rhythmically repeated structures, flared edges, and bold, condensed color echoing through *The Garden of Delights* recalls Color Field painting, or Post Painterly Abstraction, the pinnacle of what critic Clement Greenberg and others championed for its purely painterly elements. Manglano-Ovalle emphatically refutes this position by employing abstract language to both reference and visualize specific individuals.

The second touchstone is the late seventeenth- and eighteenth-century Spanish colonial genre known as *casta*, or caste, paintings. Commissioned by Spanish officials in Spain's New World colonies, *casta* paintings were presented as sixteen scenes on separate canvases (or occasionally on one canvas) that illustrated the result of the intermingling of the three major races that inhabited Spain's colonies in the Americas: Indians, Spaniards, and Africans. Each scene portrays a man and woman of different races with one or two of their progeny, accompanied by text that identifies the racial mix depicted. The blur-





ring of social boundaries that resulted from race mixing greatly concerned Spanish authorities. The *casta* paintings were intended to remind both New World colonial subjects and the Spanish Crown that Mexico, despite its mixed race makeup, was still an ordered, hierarchical society in which each group occupied specific socioeconomic niches, largely defined by race. The *casta* genre endures as the visualization of an overall colonizing system that portrayed individuals as subjects—often as chattel—of an empire, and inscribed the flora and fauna together with their terrain as the natural resources conquered. *Casta* paintings chart a specific taxonomic progression and assign socioeconomic attributes as well, with the Spaniard at the apex of the socioeconomic and racial caste structure. They operated as ethnographic maps which labeled, studied, categorized, and named their human subjects, and were presented and accepted as empirical data.

The Garden of Delights portraits share a specific yet contradictory relationship with *casta* paintings. The artist himself is portrayed within the *casta* matrix as a *mestizo*, or the product of commingled Spanish and Indian blood. Manglano-Ovalle imagines the notion of the *mestizo* as embodying a nonhierarchical, “post-racial” view of contemporary America’s ethnic spectrum. While the *casta* genre was intended as a means of exerting control, it is here referenced paradoxically as a historical model which can encompass and embrace recent politicized formations of identity, such as “Chicano,” “queer,” and “feminist.” Hidden beneath *The Garden of Delights*’s placid surface is social and political upheaval, a new matrix which can serve as a model for revolutionizing definitions of race, ethnicity, and community.

The Garden of Delights explodes the *casta* model by placing individuals in positions where they are defined by their *chosen* relationships to others. Each triptych represents an example of this expansive notion of “family.” Participants in the project are scholars, artists, and other individuals from South, Central, and North America who negotiate the complex issues of contemporary identity in their life and work. Participants from Winston-Salem, for example, include a Peruvian-American pastor who ministers to a multi-ethnic, multid denominational congregation; Dr. Hart, the European-American geneticist who developed the testing procedures for the DNA used in the project; and the African-American director of African-American programs at Old Salem, who

reconstructs and retells the history of African-Americans in this "living history community."

An untitled sculptural companion to *The Garden of Delights* comprises a trio of freestanding metal locker units, each grouped with a low aluminum bench, and a hanging fluorescent lighting fixture. Each locker unit houses sixteen personal lockers, their numbers relating directly to the surrounding photographic triptychs. Like the photographic portraits, the lockers represent both individuality and anonymity, presence and absence. But they also read like Minimal sculpture à la Donald Judd or Sol LeWitt; the harsh fluorescent lights conjure both a laboratory and the sculpture of Dan Flavin. Just as the individuals and their "family" groups portrayed in *The Garden of Delights* represent expansive formations of identity, the artist's reuse of earlier sculpture genres to carry social and personal content represents an opening up of this heretofore closed formalistic system.

While maintaining an expansive outlook on the artworld and on constructions of identity, Mangano-Ovalle poses questions about the role DNA may play in our future. Anyone familiar with current events knows the forensic value of DNA analysis. But, going beyond genetically cloned sheep, cows, and mice, or any of a number of sleek sci-fi novels and films, are we as a society prepared to deal with the ramifications of cloning, especially human cloning? The Human Genome Project is projected to map out and decode all of the estimated 100,000 human genes by 2005. The mapping of nonhuman organisms is similarly underway. U.S. and European biomedical, agricultural, and pharmaceutical corporations are eager to decode the genetic sequences of tropical, Southern hemisphere plants thought to have beneficial medicinal properties. Once decoded, their complete sequence can be patented as intellectual property "sovereign" to the company that mapped it.

Just as *The Garden of Delights* shows that DNA analysis can portray individuals as unique subjects, the potential of such analysis raises troubling questions about future applications. Breaking genetic code rather than inheriting cultural knowledge is the prerogative of the coming age, and accessing genetic profiles rather than observable racial characteristics might be the basis of future caste systems. Such sophisticated technologies are being quietly developed in corporate laboratories, evolving ahead of any ethical or legal





opposite: *The Garden of Delights*, 1998, detail

above: *The Garden of Delights* and *Untitled (Lockers with Petri Dishes)*, both 1998

constructs necessary to deal with them. If a single cell can reveal the emotional and physical characteristics of an individual, how will we keep such information private? And, once the ability to manipulate DNA is fully developed, will it be legally possible to “fix,” say, baldness? If, as it is conjectured, homosexuality is genetically determined, may parents opt to eradicate it in an offspring? Will we have inherent ownership of our own genetic code? Most important, who will regulate and determine the outcome of these issues?

Such circumstances present eerie contemporary parallels to Spain’s “natural ordering” and subjection of seventeenth- and eighteenth-century Mexicans and South Americans as illustrated in the *casta* paintings, and to the project’s title source, *The Garden of Earthly Delights* (c. 1501–15) by Dutch artist Hieronymus Bosch. (Not coincidentally, Bosch’s painting is in the Museo del Prado, in Manglano-Ovalle’s boyhood hometown of Madrid.) Bosch’s three-panel masterwork is most often interpreted as a morality tale of Original Sin: Eve’s yielding to temptation eventually led to the polymorphous perversity and resultant monstrous lineage depicted in the triptych’s middle panel. Two centuries later, the *casta* paintings portrayed New World interracial coupling as a land of no return for the pure Spaniard. The genre produced fantastical, purely conceptual categories such as *tornatra* (“return-backwards”) and *tente en el aire* (“hold yourself in midair”). The creation of such untranslatable categories served to warn Spaniards that those who couple with the “lesser races” will produce less desirable offspring, and eventually offspring of no identifiable race—and therefore no identity.

With *The Garden of Delights*, Manglano-Ovalle asks his audience to consider the issues embodied within the project and imagine a course for the future. We need to grapple with representing our commonalities and differences in ways that reflect our time and our ever more sophisticated media and technologies. Either we use this opportunity to expand our notions of individuality and aesthetic identity, or we allow past inequities to be repeated.

Art is an ideal arena for the multidisciplinary interconnections encompassed within this project. Artists, like nature, are wont to ignore artificial boundaries. Manglano-Ovalle’s *mestizaje* approach to artmaking, where multicultural, multidisciplinary, and multiple aesthetic models commingle, is a proactive effort to engage an equally broad-based audience. He invites us to be thinking participants rather than passive observers.

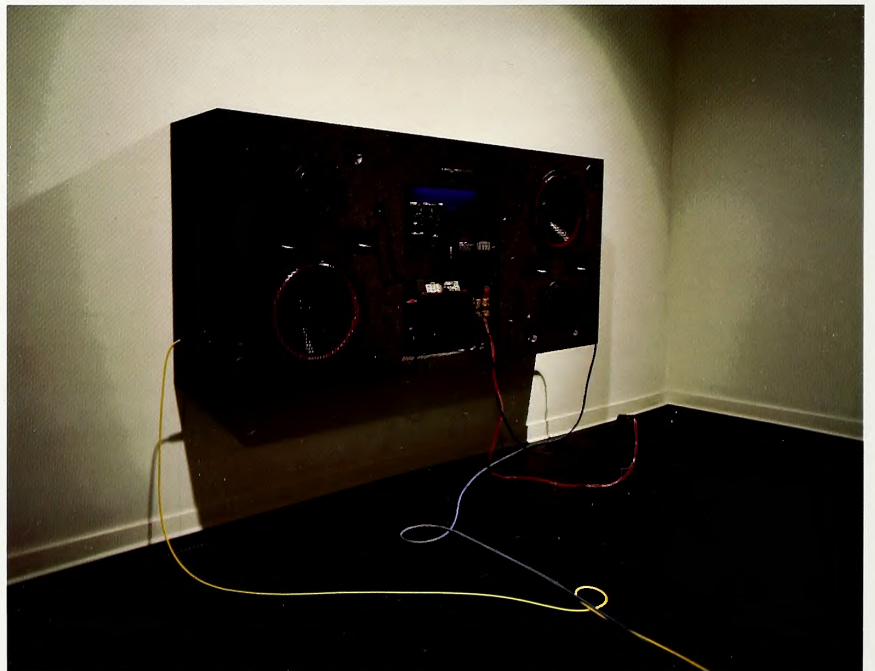
*El niño de las alas desnudas
Vendra con el clarín entre los dedos
El clarín aun fresco que anuncia el fin del Universo.*

Vicente Huidobro, *Ecuatorial*¹

The history of art is plagued by the shadow of the body, both as the communicative gesture of meaning and as a collective presence in the space of social life. Our bodies belong not to nature but to history, and they flicker back and forth on the border between the public and the private. Their meaning shifts and changes with those instruments of reason we call technology and the discursive systems through which our representations of the world emerge, permeate our social institutions and, finally, retreat to the margins of the half-light where Hegel claims philosophy takes flight. The body is inseparable from its shadow of part-remembered and part-anticipated histories which perpetually map and re-map the geography of the flesh. Though riddled with the complex politics of embattled territories, this body is also our hope of a utopia of pleasure.

The first border we encounter, our skin, sets the style of all the others that follow. It is permeable and fragile, it separates me as a sovereign subjectivity from the world, while connecting me to that same world—not as master, but as servant to the innumerable meanings which populate my every gesture beyond my explicit intentionality. We are often available to others before we know ourselves, and a system of institutions, discourses and technologies overlays and often ruptures that uneasy truce between the invisible and the visible of the self we seek to sustain as an autonomous subject. Our second skin, our shadow so to speak, is that phantom of social life called the public sphere, which haunts and often constrains our possibilities as citizens of the world. This phantom public pushes its metaphoric “half-breeds” to the dense peripheries beyond its walled cities—savages have no place at its tables.

It is here in this sleight-of-hand land that artist Iñigo Manglano-Ovalle sets up his station, hoping to catch a shadow dancing with its body—one filled with light, and another on the near side of night. His device of straddling an unstable border resurfaces time and again. While keeping his balance, he opens



the space of our body/bodies in their interrogative mood by taking up both sides: consciousness of his own body and that of others in a polyvalent social space which is intimate, public, and viscous. This ability to exchange places with the occupied territories of others, past and present, opens on the event-horizon that shapes our common destinies without foreclosing the future. In this exchange, Manglano-Ovalle uses the tactics and strategies of the artist of a "new world order": fluid territories, high mobility, and forms of self-representation which colonize the power of new technologies. These tactics also permeate the established worldview of Late Capital, but they can be used against it, often at the sites of its symbolic power. As geographer Edward Soja claims: "The production of capitalist spatiality...is no once-and-for-all event. It must be reinforced and restructured when necessary; that is spatiality must be socially reproduced, and this reproduction process represents a continuing source of struggle, conflict and contradiction."² Manglano-Ovalle is sensitive to those moments which reveal either pressure points or lapses in the social web.

In his installation, *Flora and Fauna* (1997: restored 1964 Chevrolet Impala SS equipped with hydraulic and subwoofer sound systems, video monitors), the artist worked with Noel Rodriguez and the City Life Low Rider Car Club from his neighborhood in Chicago. The club loaned him its expertise in exchange for his, and they shared aesthetic as well as political intelligence. By working with the club members, Manglano-Ovalle was able to bring their creative effort into an "official" art venue, the Rhona Hoffman Gallery in Chicago, while subverting "high art" as an event of commodity display, because the low rider was not for sale. In the end, the club members just drove the car out of the installation for a community display in the streets of the neighborhood, where another system of aesthetics and social order reign. Marginalized communities often have housing constraints that have forced them to turn to cars as a primary site for both their individuation, their "families," and their social status. While the suburban house claims its "home theater complex" as a separate room, car clubs claim a theater of sound in the streets where they live.

Often economically denied access to "new" car models, car clubs invent their own showpieces to be displayed where it counts—in their community, their competitions, and their "house organ," *Low Rider Magazine*. In doing so, they also undercut the power of constant police surveillance, which collapses

the categories of race, economic class, and crime, by flaunting rather than disguising their presence. They engage in what Dick Hebdige has called "hiding in the light," and the car becomes a site for a creative symbolic display of pride. The low rider is also a mobile "place" or public sphere through which to contest and resist the narrative economies of the dominant culture which excludes many Chicano men.³

Manglano-Ovalle's installation was located in the enclosed loading dock of the gallery, which was transformed into a pure white space, save for a yellow warning stripe on the garage door. The exquisitely restored champagne gold car, replete with dice window locks and rear window skull, hydraulically lifted its rear passenger "leg" to mark its turf. In its trunk were the powerful subwoofer speakers which often shake windows in an urban landscape and announce the rapid arrival of an uncontested sonic territory. From the speakers we heard the sonogram of two fetal heartbeats at twenty weeks, which filled the whole space, bounding from wall to wall. Up a few steps to a small balcony, the artist mounted two video monitors that both showed a pulsating image of a white hibiscus opening and closing, each in opposite directions. These images were actually made from the same video footage, but one side was flipped and its length cut by a few frames so that the tapes spin in opposite directions and are slightly out of sync. Ironically, this dislocation actually mathematically guarantees that they *will* be in sync every minute or so.

Yellow cables connected the power for both the sound speakers and the monitors. They snaked across the floor from the front grill of the car to the two video monitors, like a giant umbilical cord leading from the car's "mother lode," which supplied energy for both the sound system and the monitors. The high-pitched sound of the fetal heartbeats was transformed by the subwoofers into the low end of a bass signal. A street-level "underground" sound culture transposes a private sound from the womb, and this analogue of the hidden body was revealed as a public space by the socially marginalized. In the twentieth week of pregnancy, Thomas Aquinas claimed, the soul was infused in mute matter, and only after that did abortions become wrong. Medically, the twentieth week is the point at which the fetus becomes viable, or capable of independent life. It is the moment when a most private and interior body begins the possibility of public life.

In another earlier installation, at Feigen Inc., in Chicago, *Subwoofer* (1995: car audio system, including amplifiers, crossover, equalizer, speakers, cables; car battery, wood, and fabric, variable dimensions), was paired with *Wake* (stainless steel, Plexiglas, ballistic gelatin dyed yellow, 9 mm hollow-point bullets, rubber, hardware, and glycerin oil, 94 x 56 x 12 inches). While using the same technology for the amplified sound of a fetal heartbeat, the installation signaled the closure of life rather than its beginning. Using an illegal street gun, Manglano-Ovalle shot two bullets into the gelatin used by law enforcement and forensic medicine. The gelatin simulates human flesh and produces transparently the effects of wound penetration and cavitation, memorializing, therefore, a missing body, like a ghost evaporating in the interest of evidence. The missing and invisible body here is that of a singular human being whose speech and *élan* are silenced forever. Its inanimate cadaver, robbed of any individual identity, its soul so to speak, is restored finally to the earth, that cold mother who remains mute.

If *Subwoofer* reminds us of the creative usurping of social space by the low rider club, then *Wake* signals the presence of that other negative territorial explosion: the gang. Here social identity is marked by outward signs: the hand gesture, the colors, the tattoo. Their territory is guarded with cruising cars clandestinely searching for intruders, aliens with different colors. The local hierarchy enforces its rule of turf and drug economies with the execution of the drive-by shooting.

The artist's installation *The El Niño Effect*, which first appeared at PACE, San Antonio, in late 1997,⁴ offers another kind of muteness, another kind of womb-to-tomb experience. To participate in and not merely observe the installation, two people must sign up for a time slot, sign a release form, and agree to a complex set of rules that include showering in either of two rooms at the rear of the installation. Playing on two video monitors, one in each room, is the same image of a cloud moving across the US/Mexico border at Nogales, Arizona, that the artist later realized was a cataclysmic wind shear. Clouds acknowledge no borders, and the effects of a Pacific water temperature transform whole economies on many continents. The soothing sounds of Manglano-Ovalle's *Sonambulo* fills the room, seducing us with a New Age soundtrack of a thunderstorm meant to relax us. In truth the sound is the manipulated explosion of

a gunshot recorded from a street in the artist's neighborhood in Chicago. Nothing is where it is supposed to be in this territory, but we agree to participate in it nonetheless. The artist installed two shiny white sensory deprivation tanks, which command the space like a pair of Don Judd sculptures at Marfa. First, one showers privately in a clear water baptism that hygienically prepares you for a total submergence in the saline tanks—which now begin to look more and more like tombs. At the opposite end of the room are glass garage doors opening onto an enclosed courtyard, potentially exposing you to public viewing as you privately disrobe to enter the tank. As you close the door of this white hulk, you are prepared for the silence of the tomb, but are instead enclosed by the cacophony of sounds from your own body, sounds that disappear when you are “outside” in ambient space. Soon these sounds are joined by the ghosts of the others who have earlier populated this womb and tomb with their bodies and their wounds. A paranoia then begins to set in as we wonder who is in the room waiting for us like birds of prey, ready to pounce on our privacy. After an hour-and-a-half, we rise from the dead with our bodies in glory saying, “Noli me tangere.”

Like the installation from which they derive, the four *Niño and Niña* photographic portraits, which appear at SECCA on the rear wall opposite the commissioned installation, *The Garden of Delights*, belong to a centuries-old Spanish tradition of therapeutic theatrical performance. The most famous is *La vida es sueño* (Life is a Dream), the seventeenth-century play by Calderón del la Barca. The protagonist, Basilio, retrieves his son Segismundo from the prison to which he had sent him in response to a prophesy that his son would murder him. Repenting his cruelty, Basilio drugs his son and brings him to his castle, hoping the son will think prison was only a bad dream. But after acting violently, the prince is returned to his cell, where he thinks freedom was a dream and prison his reality. In the photographs, various “couples” pose blankly before the camera in white towels; they have entered another dream space when they signed up together by chance or by intent as bathers. Though photographed earlier, they seem to be responding to the anonymity of the artist's lockers, benches, and fluorescent lights installed at SECCA alongside *The Garden of Delights*. Like players in some dark comedy, they offer a nuanced script of alliances made beyond the authority of official categories. The mismatched

couple we see—a petite Asian woman and a very tall, lanky young black man in dreadlocks—still are coherent to our unofficial eye in real social life, but absurd to the coherence of a fairy tale. Which is true and which the dream?

While the lockers, benches, and cheap fluorescent lights in the center of *The Garden of Delights* play on the exhibition of the naked body in the “objective” discourses of the gym and the hospital, it is the Bucol kits for DNA testing in each locker that give us the count of forty-eight lockers for forty-eight images on the wall. Like the absent body reference of the lockers, the tests are done with the objectivity and distance of science. Objectivity protests its neutrality only to disguise specific regimes of sense and particular grounds of intelligibility. Science does not render its subjects transparent, but constitutes the very parameters of subjectivity within a certain medico-political discourse. DNA fingerprints do not discover these representations as much as create them for the often unacknowledged political, medical, economic, and juridical systems of which they are a part: not the raw evidence of biology, but the social construction of an identity construed as “natural” by market forces such as insurance companies that determine, for instance, who is insurable, bankable, or treatable in the scheme of the dominant economy of medicine for profit.

At an earlier stage in history, painters constructed a visual schema for a stratification of colonial society that mirrored the social structure of the motherland. *Casta* paintings, produced in Mexico in the eighteenth century, are really retrospective portraits of a Spain determined to maintain its own artificial sense of racial purity. Each painting reveals the possible child-product of the mixed-race unions of indigenous peoples, African slaves, and “pure” blooded Spaniards. These triune families are coded according to diluted racial types through which New Spain is subsumed under the rubric of Empire. Each of the forty-eight types has a nominative assignment, such as *Spaniard and Albino Makes a Black-Return-Backwards* or *Spaniard and Indian Produce a Mestizo*. Here otherness is reduced to the already known; a shadow of its former self in the New World, it becomes the universal Spanish subject. Using the trope of the family disguised the racial politics of mixed marriages and naturalized the social hierarchies of New Spain. This surveillance of the colonial body transforms it into a biotextual practice, subjecting it to colonial administrative disci-



above: *Bouquet*, from the *Bloom* series, 1996
Wake from the *Bloom* series, 1995

pline. Manglano-Ovalle uses the casta paintings as a starting point and format for his own gallery of portraits, and he clearly understands the near-apocalyptic dangers of DNA fingerprinting for the future. What he hopes is that we will abandon all the other categories of the casta paintings in favor of the one which makes all such categorization impossible: *Hold Yourself in Mid-Air*.⁵

Like the casta paintings themselves, the New World order still represents forms of social, aesthetic, and racial privilege on a scale of white to black. Within the intimacy of the extended family, social invisibility is already initiated by a series of references about "passing" or "good hair." Manglano-Ovalle's own family provide an analogue to the casta paintings—as children of a Spanish father from Madrid and a Colombian mother from Bogotá, he and his siblings run the gamut from light to dark skin. Crossing the border into the US, Manglano-Ovalle, now a naturalized US citizen, discovered yet another form of invisibility: neither Spanish nor Colombian, he is assigned an identity as "Latino." Each site levels and confuses any sense of social identity or coherence. In *Twin*, we see a DNA fingerprint self-portrait of the artist paired with one of his brother. While the brothers do not know which DNA portrait is which, the world in which they live knows that one is dark, and one is light. Genetic shadows do offer, for good or for bad, the possibility of new constructions of identity for the coming millennium, constructions that lie beneath the skin. The question remains as to whether this genetic imaging will expand the old prejudices or constitute new transformations that will maximize the potential of both individual and social life.

Hieronymus Bosch's great triptych, *The Garden of Earthly Delights*, was of course the inspiration for the title of Manglano-Ovalle's installation. The artist spent many hours in the Prado observing the piece, and he critically grasped its vast homogeneous space, which threatens at each moment to dissolve into a world without substance. Bosch destroyed all the pre-established markers or symbols that substantiated the hierarchical structure of both state and church in the Middle Ages. He eroded the ability of the viewer to "read" the triptych by mutating all the figures and objects floating in the aqueous ground of its color. Manglano-Ovalle's namesake installation shares this sense of a floating world punctuated by the color markers of the DNA fingerprints which themselves

metamorphose. Like Bosch, he understands that the old world is fading, but that the new one is not yet formed.

At another moment of great historical change, we find the same sensibility in Goya's etching, *Man Walking Among Shadows*, from his series *Proverbios*. Here the artist of light walks through a dark background of half-submerged figures calling to him. As I look at Manglano-Ovalle's *The Garden of Delights*, I am reminded of Goya's observation that human portraits are "Always lines and never solid bodies. But where are these lines in nature? I see only bodies which are lit up and bodies which are not, planes which recede, objects in relief and objects in recession."⁶ Across the centuries, the body electric of Walt Whitman appears again in the mirrors I meet in Manglano-Ovalle's garden. Like Bosch's, there is a sheer sense of pleasure in the play of colors in this shifting landscape, and the bodies continue to morph as I move to meet each new accomplice in the constitution of a new social space.

All mirrors dissimulate their images; there is never a sharp border between myself and my reflection. As I stand before the artist's DNA figures, they function not as photographs but as sculptural analogues of my own body reflected in the density of the Plexiglas and in the body which these images claim to represent: one in relief, the other in recession. Here identity is not so much a place but a dislocation, a disruption and a discontinuity seeking the illusion of oneness. It is a temporary series of ongoing negotiations forced by conflict, which creates a homogeneous state of temporary peace as fragile as it is all-pervasive. Like the Spain that sought to create itself as a pure Castilian race rejecting the blood of the Jews and the Moors and later by repressing the languages of Andalusia and Catalonia, our delusions of unity are often bought at a terrible price. It would probably be better to take family resemblances as I find them and not as prescribed by an archaic tradition of kinship. Perhaps one day we will even collapse the category of the hybrid in favor of a concept of freedom currently beyond the power of our imagination.

The sixteen DNA triptychs of *The Garden of Delights* have their individual ways of ordering a family of choice, some selected by rules of conviviality and proximity over blood or marriage. Sixteen people, chosen by the artist, chose two additional individuals and all agreed to a genetic test designed to be

informationally “non-invasive” [except for those who are a biological “holy family” where paternity is in evidence to the sophisticated reader.] All forty-eight respondents picked a color for their dominant registration and the colors of their two partners became their comparative context colors. This visual field sets the tone for a conversation among shadows.

Manglano-Ovalle raises the issue of how one shade speaks to the other; a new form of visual representation, digital imagery, must ask itself if it carries within it the old prejudices of colonialism. Artists and scientists, after all, fully cooperated with traditional colonial expansion. In South America, artists like Martin Johnson Heade and scientists like Alexander von Humboldt aided expansionist imperialism in claiming the wealth of the hemisphere. Visualizing exotic plants, rivers, and indigenous peoples, renaming them in a Latin taxonomy or on New World maps, secured them as property at the disposal of the West. These activities find their contemporary parallel in an updated version not only of colonial but also of corporate science. The vegetation of the rain forests is now being translated into DNA markers and then copyrighted by corporations just in case a plant proves to be economically useful in the future. We must, from within our own communities, ask ourselves: will we by other means create our own *limpieza de sangre*, or purity of blood? Manglano-Ovalle intimates the answer in the most discreet elements in the installation: the first names of the participants in each triptych inscribed on the wall under each section. They do not scream out loud, they do not threaten, they do not even reveal the easy categories by which we might seek to contain them. One group is a single individual and his two aliases, others are gay partners with an adopted child, some are friends or brothers or gay and straight lovers, a few are even biological families. They do not tell us if they are artists, scientists, clerics or teachers, nor do they tell us the color of their skins. They all do share with us their names and confirm in their associations that they confound the views of others in the poetry of their everyday lives. They call to us in their absence that they are not reducible to the demands of the state, of religion, science, or art. Here in this dialogic space of the gallery they quietly sing the phrase that the philosopher Emmanuel Levinas claims is the origin of all social life in the human community: “Thou shalt not kill!”





Epilogue

As we began this essay with a fragment of the Chilean poet Vicente Huidobro's *Ecuatorial* on the clarion call of the child with naked wings who sounds the end to an old universe and its peculiar nationalist utopias and identities, perhaps we should conclude with a question from his poem *Altazor*:

Y mañana que pondremos en el sitio vacío?

Pondremos un alba o un crepúsculo?

Y hay que poner algo algo acaso?

And tomorrow what will we put in this empty place?

Will it be dawn or twilight

And is it perhaps necessary to put something?⁷

Footnotes

- 1 "The child with naked wings/ Will come with the clarion between his fingers/ The still fresh clarion which proclaims/ The end of the universe." Vicente Huidobro, *Ecuatorial*, Bilingual edition, trans. Eliot Weinberger, (St. Paul: Grey Wolf Press, 1988), p. 47.
- 2 Edward W. Soja, "The Spatiality of Social Life," in *Social Relations and Spatial Structures*, ed. Derek Gregory and John Urry (London: Macmillan, 1985), p. 97.
- 3 For an extended analysis, see Brenda Jo Bright, "Remappings: Los Angeles Low Riders," in Bright and Liza Bakewell, *Looking High and Low: Art and Cultural Identity* (Tucson: University of Arizona Press, 1995), pp. 89–123.
- 4 A modified, single-shower version of this piece appeared at the Christopher Grimes Gallery in April of 1998. That installation is also the background for the four *Niño* and *Niña* portraits on view at SECCA.
- 5 For an exhaustive analysis, see *New World Orders: Casta Paintings and Colonial Latin America*, exh. cat. (New York: America Society Art Gallery, 1996).
- 6 Quoted in Marcel Brion, *Romantic Art* (New York: McGraw-Hill, 1960), p. 185.
- 7 Vicente Huidobro, *Altazor*, as translated in Hugo Achugar, "Fin de Siglo: Reflections from the Periphery," in *New World (Dis)orders and Peripheral Strains*, ed. M. Piazza and Marc Zimmerman (Chicago: March/Abrazo, 1998), p. 87.

Maureen P. Sherlock is a lecturer and writer in Critical Theory who has published widely on contemporary art and culture. Her essays have been published by DIA, the Portikus, the Smithsonian Press, SUNY Press, among others, and she writes regularly in a number of art and academic journals in the US, Europe, and South America.

Works in the exhibition

Rose, 1995 (triptych)
three Cibachrome prints, 41 x 12 inches each
Collection of Brondesbury Holdings, Ltd.

Twin, 1995 (diptych)
two Cibachrome prints, 61 x 24 inches each
Collection of Lewis and Susan Manilow

Incest, 1995
nine Cibachrome prints, 14 x 11 inches each
Collection of Marvin and Elayne Mordes

Self Portrait: Contemplating the Colors of My Chakras, 1995
Cibachrome print, 41 x 27"
Collection of Peter Norton Family Foundation

Untitled Clandestine Portrait (The Patron, His Wife, His Barber, and the Artist), 1997
Cibachrome print, 14 x 11 inches
Collection of Lewis and Susan Manilow

Niña and Niño, 1998
C-print, 40 x 60 inches
Collection of the artist

Niña and Niña, 1998
C-print, 40 x 60 inches
Collection of the artist

Niño and Niña
C-print, 40 x 60 inches
Collection of the artist

Niño and Niño
C-print, 40 x 60 inches
Collection of the artist

Untitled Self-Portrait and Untitled Self-Portrait (Flipped), 1998
two Cibachrome prints, 24 x 40 inches each
Collection of Brondesbury Holdings, Ltd.

Sonambulo, 1996–98
compact disc and two white speakers, dimensions variable
Courtesy of the artist and Christopher Grimes Gallery

Windshear, 1998
dual-channel video installation
Courtesy of the artist and Christopher Grimes Gallery

The Garden of Delights, 1998
forty-eight C-prints arranged as sixteen triptychs, 60 x 23 inches each print
Courtesy of the artist and Max Protetch Gallery

Untitled (Lockers with Petri Dishes), 1998
metal lockers, anodized aluminum benches, fluorescent lights and fixtures, towels, petri dishes, and colored ballistic gelatin, dimensions variable
Collection of the artist

Iñigo Manglano-Ovalle

Born in Madrid, Spain, 1961

Education

M.F.A. in sculpture, The School of the Art Institute of Chicago, 1989

B.A. in art and art history, Latin American and Spanish literature, Williams College, Williamstown, Massachusetts, 1983

One-Person Exhibitions

- 1998 "The Garden of Delights," Max Protetch Gallery, New York
"The El Niño Effect," Christopher Grimes Gallery, Santa Monica, California
- 1997 Art Pace: A Foundation for Contemporary Art, San Antonio, Texas
"Woofers, Woofers," The Contemporary Arts Center, Cincinnati, Ohio
Galerie Froment & Putman, Paris
"Flora and Fauna," Rhona Hoffman Gallery, Chicago
- 1996 "Blooms," Real Art Ways, Hartford, Connecticut
Andrea Rosen Gallery, New York
"Human Technology," Revolution, Detroit
- 1995–96 Feigen, Inc., Chicago
- 1994 "Balsero," Thomas Blackman Associates, Chicago
"Torch," installation, IMAGE Film and Video Center, Atlanta
"Torch," Public Art Project, Arts Festival of Atlanta
- 1993 "Cul-de-Sac: A Street-Level Video Installation," The Museum of Contemporary Art, Chicago
"Tele-Vecindario: A Street-Level Video Block Party," Culture in Action: A Public Art Program by Sculpture-Chicago
- 1992 "Aliens Who....," New Langton Arts, San Francisco
- 1991 "Assigned Identities," Centre Gallery, installation and public works residency, in conjunction with "Art as Social Commentary," Miami-Dade Community College, Miami

Selected Group Exhibitions

- 1998 XXIV Bienal Internacional de São Paulo, Brazil
"Amnesia," Christopher Grimes Gallery and Track 16 Gallery, Santa Monica, California
"Rebecca Horn, Iñigo Manglano-Ovalle, Nam June Paik, William T. Wiley," Nelson Fine Arts Center, Arizona State University, Phoenix
- 1997 "Recent Acquisitions," Bohen Foundation, New York

- 1996 "Video Sans Titre," Galerie Froment & Putman, Paris
 "Art in Chicago 1945–1995," The Museum of Contemporary Art, Chicago
 "Selections from the Moral Imagination," Plug In, Winnipeg, Canada
 "Dark Planet," Terrain, San Francisco
 "Untitled," Gallery 312, Chicago
 "Push Pause," Randolph Street Gallery, Chicago
- 1995 "New Works II," Feigen, Inc., Chicago
 "Radius," Radius Group, Chicago
 "Cultural Connections: Explorations of Cultural Identity," Spaces, Cleveland
 "Xicano Progeny: Redefining the Aesthetic—Toward a New Vision of American Culture," The Mexican Museum, San Francisco. Traveled to Intar Gallery, New York.
- 1994 "Latin American Art in Miami Collections," Lowe Art Museum, University of Miami
 "Correspondences/Korrespondenzen," Berlinische Galerie Museum für Moderne Kunst, Berlin. Traveled to Chicago Cultural Center.
 "Urban Masculinity," Real Art Ways, Hartford, Connecticut
 "Changing Views," Feigen, Inc., Chicago
- 1993 "Urban Masculinity," Longwood Arts Gallery, The Bronx, New York
 "Mixed Messages: A Survey of Recent Chicago Art," Forum Center for Contemporary Art, St. Louis
 "What you wear, where you wear it. Are you a prisoner of fashion?" billboard project, commissioned by the University of Illinois at Chicago
 "New Works," Feigen, Inc., Chicago
- 1992 "The Year of the White Bear," Mexican Fine Arts Center and Museum, Chicago. Traveled to Otis Gallery, Los Angeles; Walker Art Center, Minneapolis
 "Divided Colors," billboard project, commissioned by the University of Illinois at Chicago
 "Tele-Mundo," Terrain Gallery, San Francisco
 "Choice Work," Roy Boyd Gallery, Chicago
 "Los Encuentros," Betty Reimer Gallery, The School of The Art Institute of Chicago
 "From America's Studio: Drawing New Conclusions," Betty Reimer Gallery, The School of The Art Institute of Chicago
 "Multiples," Randolph Street Gallery, Chicago
 "Misadventures," University of Wisconsin, Eau Claire
 "Disorient: Perspectives on Colonialism," Gallery 400, University of Illinois at Chicago
- 1991 "Uprooted," public work and installation, N.A.M.E. Gallery, Chicago
 "In the Heart of the Country / En el corazón del país," Chicago Cultural Center
- 1990 "Designation," Moming Gallery, Chicago
 "Assigned Identity Project," installation, Emerson House Community Center, Chicago
 "Beneath the Skin," Hyde Park Art Center, Chicago
- 1989 "Group Show," E.M.I.T. Gallery, Chicago
 "Gallery (in-ste'lashen), n. Gallery 2, Chicago
- 1988 "Desapariciones," public outdoor projection, Chicago
 "Say It," Columbus Drive Gallery, SAIC, Chicago
 "Art in the Dark," Hyde Park Art Center, Chicago
- 1987 "Close Watch," Randolph Street Gallery, Chicago

Awards & Fellowships

- 1997 PACE Foundation International Artist Residency Fellowship
- 1995 National Endowment for the Arts Visual Artist Fellowship
 Orion Fellow, University of Victoria, British Columbia, Canada
 Great Cities Fellowship, College Urban Planning, University of Illinois at Chicago
- 1994 Neighborhood Arts Program Grant, City of Chicago, Department of Cultural Affairs
- 1993 Neighborhood Arts Program Grant, City of Chicago, Department of Cultural Affairs
 Illinois Arts Council Special Projects Award
- 1992 Illinois Arts Council Artist Fellowship Award

Selected Bibliography

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 Holub, Barbara. "Sozialengagierte Kunst Als für Subversion," *[HG] O.K.*, Edition Selene, Vienna, pp. 106–107.
 Isé, Claudine. "Confinement and Solitude: Feeling the El Niño Effect," *Los Angeles Times*, May 1, 1998, section F, p. 47.
 Moser, Johann. "Was hat Rodney King mit der Entwicklung der New Genre Public Art Zu Tan?," *[HG] O.K.*, Edition Selene, Vienna, pp. 61–71.
 Sherlock, Maureen. "Moral Minimalism and the Suburban Spectacle," *Art Papers*, May/June, 1998, 22:3, pp. 22–25.
- 1997 Camper, Fred. "Anti Masterpieces: Alfons Koller, Ilñigo Manglano-Ovalle and Kara Walker," *Reader*, February 7, 1997, 22:18.
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Art and science met directly in the conceptualization and implementation of Iñigo Manglano-Ovalle's SECCA residency. The eighth project in SECCA's Artist and the Community program, *The Garden of Delights* was a multifaceted collaboration between the artist and medical scientists at Winston-Salem's Wake Forest University School of Medicine's Section on Medical Genetics Laboratory.

Planning for the project began over a year ago, when Dr. Suzanne Hart, director of the laboratory in the Department of Pediatrics Section on Medical Genetics, was invited to collaborate with the artist. Her expertise in the fields of biochemical and molecular genetics made her an invaluable partner. Given the unconventional nature of the proposed residency, Hart initially expressed some skepticism when approached about a potential collaboration, but during an introductory meeting at the Medical School, Manglano-Ovalle's discussion of his earlier scientifically based explorations impressed her.

In a letter confirming her commitment and support of the project, Dr. Hart went on to say, "The entire Section on Medical Genetics of Wake Forest University School of Medicine is excited that we are involved with a project which will provide a genetic dialogue between the medical community and lay public. As the 21st century will be the "Century of Genetics," it is imperative that we have an open forum to discuss topics such as genetic discrimination, the ethical issues of presymptomatic testing, etc. In order for this discussion to be especially meaningful, the lay public must be comfortable with concepts such as genetic identity. *Iñigo Manglano-Ovalle: The Garden of Delights* is a ground-breaking project that will help lay the foundation for future dialogues between art and medical communities and the lay public." Hart's staff not only contributed expertise and the diagnostic tools for the artwork's creation, but also actively participated in the conception of several key programs. This multidisciplinary engagement addressed the scientific foundation of *The Garden of Delights* while further interpreting its aesthetic aims.

Manglano-Ovalle was invited by Dr. Hart to present the keynote address on June 5, 1998 to the Medical Genetics Association of North Carolina, a meeting of regional specialists in the genetic field devoted to scientific inquiry. Having an artist as keynote speaker at this medical conference was unprecedented. In his presentation to the geneticists, Manglano-Ovalle discussed the impetus for *The Garden of Delights* and shared his interest in the scientific process as a mode

of inquiry for his philosophic and aesthetic concerns. The keynote address was videotaped by local public access television and aired during the run of the exhibition.

A panel discussion organized by Dr. Hart was presented in SECCA's galleries with Manglano-Ovalle's genetic portraits as a backdrop. "Revolutionizing Eden: The Many Faces of DNA Research" addressed the ethical, economic, and sociopolitical ramifications of new biotechnologies. Moderated by Dr. Hart, the panel featured Manglano-Ovalle, Daragh Marnane, a genetics counselor, and Chaplain Bryant Kendrick, a doctor and medical ethicist, both affiliated with the Medical School. Staff from the genetics laboratory also collaborated with SECCA's education department on the creation of an interactive resource area. Relevant books, articles, and videos provided a context for the exhibition, while demystifying some scientific concepts for the lay audience. Members of the local medical community also served as gallery docents, offering their unique insights into the project and exhibition.

The residency also prompted another institutional collaboration between SECCA and SciWorks, a local science museum. Duke Johnson, Bill Masten, and Nicole Bumiller helped develop a series of hands-on activities and demonstrations as part of SECCA's "Community Day," a free weekend program. Visitors had the opportunity to view reproducing cells and build sculptures based on the structure of DNA molecules. Genetic counselor Tamison Jewett assisted gallery visitors in examining their own family histories by focusing on the gene and its influence on heredity. Additional programs explored the notion of the gene as a cultural icon. Hollywood's take on the genetic revolution was presented in the films *Frankenstein*, *GATTACA*, and the *Island of Lost Souls*. A performance by Ben Neill featuring his "mutantrumpet" examined technology's influence on the hybridization of new musical forms.

Since the Artist and the Community model was conceived in 1992, public and community-based art has evolved rapidly. Throughout *The Garden of Delights* residency, traditional modes of interpretation and community outreach were broadened. Definitions of community were expanded by Manglano-Ovalle's decision to work with professionals in the field of science, a constituency not usually tapped for public art collaborations. The resulting residency bridged the worlds of art and science in a meaningful way.

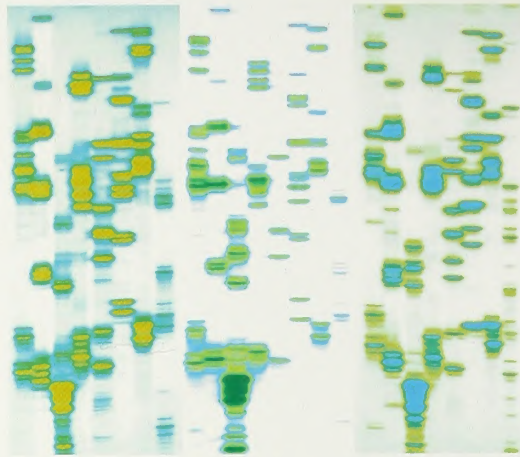
Mark Linga

Coordinator of Outreach and Special Projects

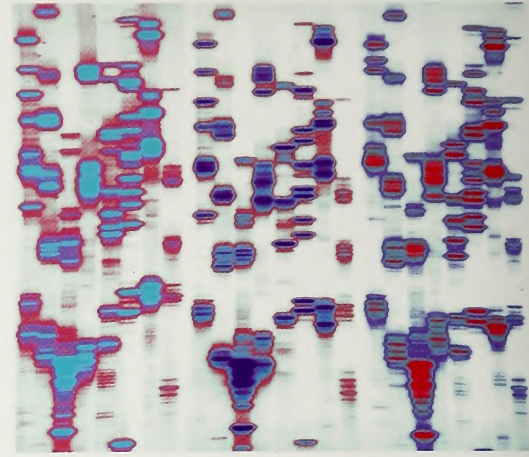
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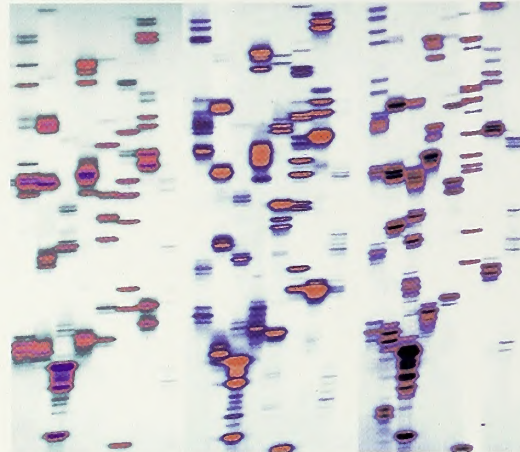
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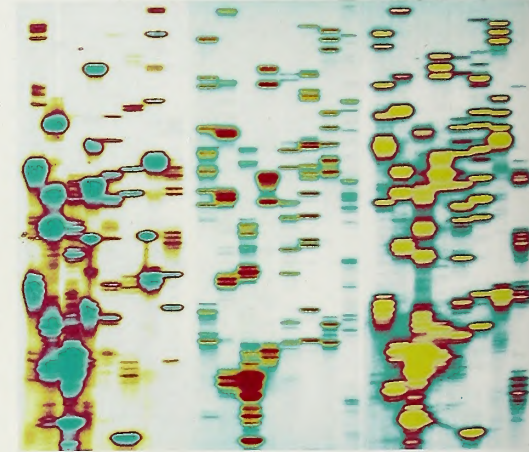
Armando, Maria, and Jack



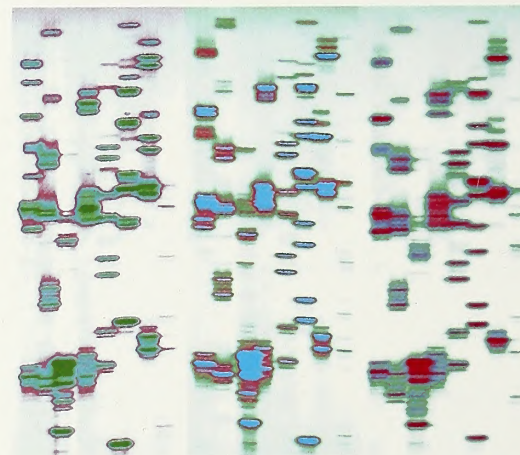
Victor, Sophia, and Lisbeth



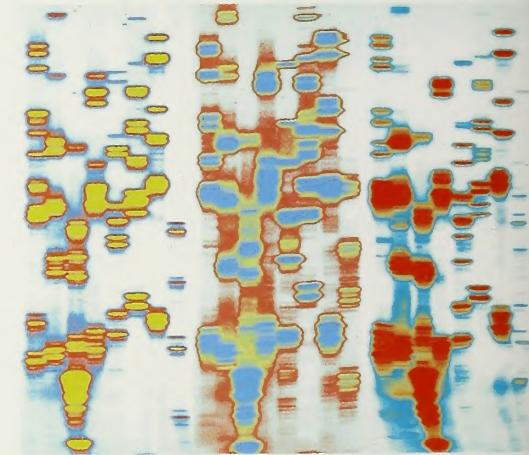
Byron, Lisa, and Emmitt



Jin, Calvin, and Lisa



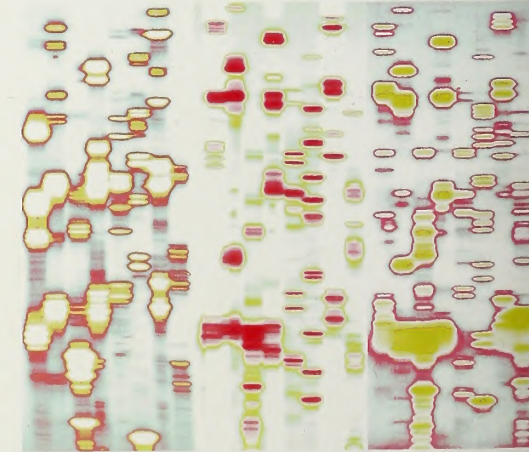
Dan, Axel, and Sander



Iñigo, Elvi, and Iñigo



Carter, Anna, and Daryl



Robert, Kelly, and Lydia